BOSTON CONSERVATORY OF MUSIC

(INCORPORATED)

CATALOGUE

1920-1921

December Edition

250 Huntington Avenue
BOSTON (17), MASSACHUSETTS

CALENDAR FOR 1920-1921

Entrance Examinations		September 7-11
First Session begins	Monday	" 13
Second " "	"	November 22
Third " "	"	January 31, 1921
Fourth " "	"	April 11, 1921

No instruction on National Holidays

Steinway Pianoforte used

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GOAL OF THE INSTITUTION

The persons who founded the Boston Conservatory of Music organized it because they realized the neglect of the government of the United States toward the development of education in music. Abroad, the founders have seen the national, indeed, the international benefits derived from the patronage of European Governments. In Europe, no matter how poor a government may be, it readily gives financial assistance to institutions of music in order that free instruction may be given to all applicants who prove themselves worthy.

The directors of the Boston Conservatory of Music will take the necessary steps to secure financial aid in this country, in order to maintain at least one school in America where the large number of young men and women who would study music if they could, may have an opportunity.

While awaiting the results of these efforts, the founders of the Corporation known as the Boston Conservatory of Music stand ready to support the institution with all their moral and financial strength.

Beginning with the season of 1920–1921, they will give free instruction to those aspirants who show proof of particular talent for music and whose financial means will not permit of their spending the large amount of money necessary for a thorough musical education. To help such students, the directors have engaged the very best instructors for every branch of study — theoretical, vocal and instrumental, — and, in the broad curriculum offered, they plan to educate Americans of talent so thoroughly that they will no longer seek education abroad; nor will America be obliged to continue to go to Europe for its musical leaders and its virtuosi. (*See Free Instruction and Scholarships, pages 36-37.*)

FACULTY

(*Member of the Boston Symphony Orchestra)

AGIDE JACCHIA, *Director*

Composition, Orchestration, Counterpoint and Fugue

AGIDE JACCHIA

BAINBRIDGE CRIST

Harmony

*ALBERT W. SNOW *ARTHUR FIEDLER

Theory

ALBERT C. SHERMAN

Solfeggio

IRMA SEYDEL

History of Music

JOHN N. BURK

Voice Culture

ALFRED R. FRANK

JESSIE P. DREW ESTER FERRABINI

RODOLFO A. FORNARI

Pianoforte

HANS EBELL

EUNICE LE MAY CLEMENTINE MILLER

ALBERT C. SHERMAN SCOTT SUTHERLAND

Organ

*ALBERT W. SNOW

Flute and Piccolo

D. M. WILKINSON

Oboe and English Horn

*LOUIS SPEYER

Clarinet and Bass Clarinet

*ALBERT SAND

Bassoon

*ABDON LAUS

Saxophone

*ABDON LAUS SAMUEL HARRIS

Horn

* Max Hess

Cornet and Trumpet

Edwin G. Clarke

Trombone and Tuba

* Eugene Adam

Percussion

* Carl F. Ludwig

Violin

Irma Seydel *Julius Theodorowicz

*Frederick Mahn *Ferdinand Thillois

Viola

* Arthur Fiedler *Frederick Mahn

Violoncello

Hazel L'Africain *Enrico Fabrizio

Contrabass

* Theodore Seydel

Musical Kindergarten

Mary T. Gillise

GRAND OPERA DEPARTMENT

Coaching

Agide Jacchia

Alfred R. Frank Ester Ferrabini

Choral Training

R. A. Fornari * L. Speyer

Dramatic Expression

Edouard Darmand

Ballet Training

Maria Paporello

French

Emma Darmand

German

Margarete Münsterberg

Italian

Rodolfo A. Fornari

REGULAR STUDENTS

Any student who enters the Conservatory with the intention of obtaining a diploma is obliged to follow strictly the prescribed curriculum and arrange for sessions as outlined on pages 40-41.

SPECIAL STUDENTS

Any student who does not follow strictly the curriculum prescribed for a particular course of study, and who does not arrange by sessions, cannot be a candidate for a diploma.

ADMISSION OF STUDENTS

There are no entrance requirements for *special* students of *any* grade, nor for *regular* students who enter the *first* grade.

Regular students who desire to enter any other grade than the first will be examined in the subjects prerequisite to that grade.

COURSES OF STUDY

COMPOSITION AND ORCHESTRATION

(*Counterpoint and Fugue*)

AGIDE JACCHIA, BAINBRIDGE CRIST

To enter this Course, students must have completed the study of theory, solfeggio, and harmony.

In order to receive a diploma, students are required to pass an examination in the third grade of pianoforte, second grade of organ, and second grade of violin or violoncello; also, they are required to attend all lectures on the History and Esthetics of Music, and to conduct the Orchestral Training Class. (There will be no charge for the last two requirements.)

HARMONY

ALBERT W. SNOW, ARTHUR FIEDLER

(*Members of the Boston Symphony Orchestra*)

GRADE I

Fundamental Harmonies and all their chords.
Major and Minor triads.
Inversion of Major and Minor triads.
Chords of the seventh.
Inversions of chords of the seventh.
Secondary sevenths.
Inversions of secondary sevenths.
Chords of the seventh connected with chords of various other degrees.
Chords of the ninth, eleventh, and thirteenth.

Chromatic alterations of the fundamental harmonies and altered chords.
Modulation in a piece of music.

GRADE II

Accidental chord formations foreign to the harmony.
Suspensions and anticipations.
Organ point, sustained parts.
Passing notes, changing notes.
Passing chords.
Means employed in modulation.
Practical employment in the chords.
Exercises for using them in strict harmony.
Simple harmonic accompaniment of a given part.
Amplifications of the harmonic accompaniments.
Development of the melody.
Amplifications of accompanying parts.
Exercises in two and three-part harmony.
Harmonic elaboration of a given part in melodic development.
Five-part harmony.
Six, seven, and eight-part harmony.
Form of musical close.

THEORY

ALBERT C. SHERMAN

GRADE I

System of notation.
Signs of prolongation, clefs, tempos, excessive notes, syncopation, scales and modes.

GRADE II

Embellishments; abbreviations.
Signs and terms indicating the expression and character of compositions.
Obsolete and modern musical terminology.
The analysis of intervals.

SOLFEGGIO

IRMA SEYDEL

First Year

FIRST SESSION

Sight reading in Sol and Fa Clefs, with whole, half, quarter, eighth notes and corresponding rests.

SECOND SESSION

Sight reading in Sol, Fa and Do Clefs (Tenor).
Use of quarter, eighth, sixteenth notes and corresponding rests.
Triplets, sextolets, irregular groups.
Syncopation.

Second Year

FIRST SESSION

Recapitulation: sight-reading exercise in Do clefs, (Contralto, Soprano, Mezzo-Soprano).

SECOND SESSION

Sight reading in all clefs; all rhythms and tempos.
Transposition.

VOCAL DEPARTMENT

VOICE CULTURE

ALFRED R. FRANK

Jessie P. Drew, Ester Ferrabini, R. A. Fornari.

GRADE I

Study of the Fundamentals of Singing — Breathing, Rhythm, Diction from the beginning, using at the option of the teachers and the need of the pupil:
Panofka A. B. C.

Concone — Opus 9 — Soprano and Tenor
Opus 9 bis — Contralto
Opus 17 — Baritone and Bass
Marzo — Book 1.
Vaccai — Soprano, Tenor, Alto, Bass.
First grade songs of worth, Italian and English, or the native tongue of pupil.

Grade II

Continuation of the above with more advanced Vocalises of Concone, Marzo, etc., with simple Arias from old Italian works and Oratorios of Handel, Haydn, etc.

Grade III

Constant attention to the Fundamentals, with more advanced vocalises of Concone, Marzo, etc., with 50 Petit Vocalises by Tosti, studies for velocity, trill, and embellishments by Lütgen and others, at the option of the instructor.

Much thought will be given through the full course to the control of the breath and diction in whatever language is being used.

COACHING

Operas of the old and modern repertoire, in the original and English language.
Oratorio.
Classic Songs.

CLASS

Singing Solfeggio.

In order to receive a diploma, students are required to pass an examination in the second grade of theory, solfeggio, and pianoforte; also, to attend all Music History lectures, for which there will be no charge.

PIANOFORTE DEPARTMENT

HANS EBELL

Eunice Le May, Albert C. Sherman, Clementine Miller, Scott Sutherland.

Elementary Course

GRADE I

Krause: First Notebook.
Koehler: Popular Melodies.
Vogt: Twelve Little Studies, Op. 124.
Stasny: Finger Training.
E. Poldini: Oiseaux de Passage.
Waltz Serenade.
C. Sternberg: "Scenes Mignonnes," Op. 56.
Pieces Without Octaves, Op. 107, 108, 109.
3 Miniatures, Op. 85.
W. C. E. Seeboeck: The Spinning Top, Op. 205.
Ludwig Schytte: Dance of the Gnats.
L. Godowsky: Miniatures. (4 hands.)
First Suite. Third Suite. Seven Ancient Dances.

GRADE II

Stasny: Finger Training (Continued).
Duvernay: Studies, Op. 175.
Koehler: Studies, Op. 50.
Czerny: Studies, Op. 139.
Heller: Studies, Op. 47.
Berens: Sonatina, Op. 81, No. 2.
Hunten: Rondoletto, Op. 15.
Kuhlau: Sonatinas, Op. 55.
Reinecke: Sonatina, Op. 47, No. 1.
Kullak: Studies, Op. 62.
Beethoven: Little Variations in F major, on a Swiss Air. (Schirmer Edition; 2d Volume, No. 11.)

C. Sternberg:	"Scenes Mignonnes," Op. 56.
	Three Piano Pieces, Op. 110.
	3 Miniatures, Op. 85.
Max Liebling:	Rainy Day.
X. Scharwenka:	Tarantelle, Op. 62.
Jasper Graham:	Six Sight-reading Studies, Op. 10.
Fritz Spindler:	Light Staccato.
A. Jensen:	Reigen, Op. 33, No. 5.
J. L. Dussek:	La Matinée, Op. 62.
Ludwig Schytte:	The Spinning Wheel.
L. Godowsky:	Miniatures. (4 hands.)
	Miscellaneous: Nos. 1, 2, 3, 6, 8, 9, 10, 12, 13, 14, 17.

Intermediate Course

GRADE III

Stasny:	Finger Training (Continued).
Czerny:	Studies, Op. 636.
Le Couppey:	Op. 20.
Berens:	Op. 61 (four books).
Kullak:	Octave School (one book).
Beethoven:	Sonatas, Op. 49, Nos. 1 and 2.
Reinhold:	Suite, Op. 45.
Mozart:	Sonata D major.
Wilm:	Spinning Wheel.
Raff:	Impromptu Valse, Op. 94; Fileuse.
Godard:	Venetienne, Op. 110, No. 4; En Courant; Au Matin.
Bargiel:	Marcia Fantastica.
Jensen:	Galathea, Op. 44, No. 3.
Dubois:	Chaconne.
Haydn:	Rondo in A major.
Beethoven:	Bagatelles, Op. 33.
Bach:	Two Part Inventions.
Joseph Henius:	Early Piano Classics (easy pieces).
Grieg:	Eight Lyric Pieces, Op. 12.

L. Stojowski:	Five Miniatures, Op. 19.
C. Sternberg:	"Outing" (six pieces), Op. 102.
Ludwig Schytte:	A Modern Etude Cycle.
	Easy Characteristic Studies, Op. 95.
L. Godowsky:	Miniatures. (4 hands.)
	Second Suite. Seven Modern Dances.

GRADE IV

Czerny:	Op. 299.
Cramer-Bülow:	Selected Studies.
Kullak:	Octave School (second book)
Bach:	Two and Three Part Inventions.
Paradis:	Toccata in A Major.
Bach:	English and French Suites.
Beethoven:	Sonatas, Op. 2, No. 1 (1 F minor), and Op. 10, No. 2 (VI F major).
Schubert:	Impromptus, Op. 90 and 142.
Reinhold:	Impromptu in C♯ minor.
Raff:	Valse, Op. 118.
Bendel:	Op. 139.
Heller:	Saltarello, Op. 77.
Schuett:	Reverie, Op. 31, No. 4.
Brassin:	Nocturne, Op. 17.
Field:	Nocturnes.
Joseph Henius:	Early Piano Classics. (Pieces of intermediate difficulty.)
Grieg:	Lyric pieces, Op. 38.
	Album Leaves, Op. 28.
Tschaikowsky:	The Seasons of the Year.
	Waltz, Op. 40, No. 8.
Helen Hopekirk:	Suite for the Pianoforte.
Stojowski:	Poèmes d'été', Op. 36.
	Berceuse, Op. 5, No. 1.
	Près du Ruisseau, Op. 30.
Mozart:	Sonatas. Rondo, A minor.
Mendelssohn:	Lieder ohne Worte.
Schumann:	Cradle Song, E flat major.

Beethoven:	Sonatas Nos. 1, 4, 5, 6, 9.
Chopin:	Bolero. Ecossaises. Rondos.
Bainbridge Crist:	Retrospections.
Godowsky:	" Miniatures " (4 hands).
	Miscellaneous: Nos. 4, 5, 7, 11, 15, 16, 18, 19, 20.
G. Fauré:	Op. 56; Op. 57 (4 hands).

Advanced Course

GRADE V

(1) *Exercises:* Tausig, Moszkowski, Brahms, Joseffy, Kullak.

(2) *Etudes:* Czerny, Cramer, Henselt, Tausig, Kullak, Clementi, Moszkowsky, Chopin, Liszt, Sternberg.

(3) Bach: Compositions of moderate difficulty; inventions, suites, partitas, two and three-part fugues and preludes from the Well-Tempered Clavichord, Italian Concerto, Three-part Fugue in A minor.

(4)	Mozart:	Sonatas.
	Beethoven:	Sonatas from the first and second period of his activities. Ecossaise.
(5)	Mendelssohn:	" Lieder ohne Worte." Scherzo in E minor. Variations sérieuses.
	Weber:	Momento Capriccioso. Invitation to the Dance. Rondo Brillante.
	Schubert:	Impromptus. Moments Musicaux. Soirées de Vienne (Liszt).
(6)	Schumann:	Romances, Op. 28. Childhood Scenes. Forest Scenes. Viennese Carnival (Faschingschwank). Arabeske. Papillons.
	Brahms:	Capriccios and intermezzos Op. 76, 118, 119; Rhapsodies; Ballades.
(7)	Chopin:	Preludes, Nocturnes, Impromptus, Waltzes, Mazurkas, Polonaises, Tarantelle.

(8) Liszt: Consolations, Nocturnes (Liebesträume). Hungarian Rhapsodies No. 6 and No. 13. Funérailles; Cantique d'Amour (From "Harmonies Poetiques et Religieuses.") Au Bord d'une Source. Sonetti del Petrarca. Nos. 47, 104, 123. "Venezia e Napoli."

(9) Concert pieces of moderate difficulty by contemporary composers, 19th and 20th Century:

RUSSIA — Glinka (Valse-Fantaisie; l'Alouette, transcr. by Balakireff); Balakireff; Tschaikowsky (Doumka, Romance Sans Paroles); Rubinstein (Barcarolles, Melodies); Arensky; Glazounoff; Liadoff; Liapounoff; Rachmaninoff (Melodie E major, Polichinelle, Valse, Serenade, Humoresque, Prelude C sharp minor); Medtner (Prelude E flat major, Fragment Tragique); Scriabine (Preludes, Etudes Op. 8).

POLAND — Paderewski, Stojowski (Chant d'Amour), Szymanowski, Friedman (Elle Danse), Leschetizky, Moszkowski.

SCANDINAVIA and FINLAND — Grieg: 4 humoresques, Op. 6; Norwegian Dances, Op. 35; "Jag Alskar Dig," Op. 41, No. 3; "The First Meeting," Op. 53; Lyric Pieces Op. 43; Holberg Suite Op. 40. Sinding (Marche Grotesque). Sibelius (Romance, Valse Triste).

Austria Hungary Czecho- Slovakia Germany —	Johann Strauss Waltzes: transcr. by Tausig and Schuett; Wagner-Liszt Transcriptions; Smetana; Dvořák.
Italy —	Martucci (Capricci Op. 78, 80). Sgambati: Nenia, Vecchio Minuetto, transcriptions of Brahms Gavotte A major and of Gluck's "Melodie", Lyric pieces.
Spain —	Albeniz, Grovlez (Recuerdos), Granados.
France —	Saint-Saëns, César Franck (Pastorale et Fugue, transcr. by Harold Bauer); D'Indy, Fauré, Debussy, Ravel, Florent Schmitt.
England and America —	Cyril Scott (Two Pierrot pieces, Danse Nègre, Passacaglia E minor from the "small suite"). MacDowell, Daniel Gregory Mason, Parker (Valse Gracile), Royce (Interlude), Charles T. Griffith (Four Roman sketches). Carpenter, Percy Grainger.

(10) Early classics (Collection of J. Henius, Grade C).

(11) Concertos of moderate difficulty.
Mendelssohn G minor. Beethoven C major and C minor. Grieg A minor. Mozart D minor, A major No. 23. Tsherepnin C sharp minor.

Master Course

(1) *Exercises* of the Fifth Grade.

(2) *Studies* of the Fifth Grade.
Godowsky: 50 studies on Chopin's études.

(3) Bach: Compositions of higher difficulty.
"Well-Tempered Clavichord," 4 and 5 part Fugues.
Chromatic Fantasia and Fugue (Bülow); Busoni's transcriptions of "Choralvorspiele," "Chaconne" and the organ prelude and fugue in D major; Liszt's transcription of the organ prelude and fugue in A minor.

(4) Mozart: Sonatas.
Beethoven: Sonatas.

(5) Mendelssohn: "Lieder ohne Worte"; Rondo Capriccioso; Prelude and Fugue in E minor.
Weber: Sonate A flat major.
Schubert: Marche Militaire (Tausig).
Songs in Liszt's transcription.

(6) Schumann: Sonatas, Etudes Symphoniques, Fantasia, Carnival, Davidsbundler dances.
Brahms: Sonata F minor; Scherzo E flat minor; Variations on a theme by Handel; Variations on a theme by Paganini.

(7) Chopin: Ballades, Sonatas, Chants Polonais (Liszt).
Fantasia F minor. Scherzos.

(8) Liszt: Rhapsodies No. 2 and No. 12, Sonata B minor.

(9) Concert pieces of higher difficulty by contemporary composers:

Balakireff: Islamey. Rubinstein: Valse Caprice, Etudes. Tschaikowsky: Theme and variations in F major. Rachmaninoff: Preludes Op. 23 and 32; Etudes Tableaux Op. 33 and 39. Scriabine: Etudes Op. 48. Medtner: Two novels (C minor and G major). Grieg: Ballade. Strauss—Godowsky waltzes: "Kunstlerleben"; "Fledermaus"; "Wein, Weib und Gesang." C. Franck: Prelude, Choral and Fugue; Prelude, Aria et Finale. D'Indy: Sonata. Ravel: Ondine. Debussy: Les Jardins sous la Pluie, l'Isle Joyeuse.

(10) Concertos:

Beethoven, G major and E flat major. Chopin, E minor and F minor. Schumann, A minor. Liszt, E flat major and A major. Tschaikowsky, B flat minor. Rubinstein, D minor and E flat major. Glazounoff, F minor. Brahms, D minor and B flat major. Rachmaninoff, C minor and D minor. C. Franck, Variations Symphoniques. Saint-Saëns, G minor and C minor.

In order to receive a diploma, students are required to pass an examination in the first grade of Composition and Orchestration; also, they are required, upon reaching the Master Course, to pass a special examination in pianoforte technique: scales, exercises, and studies.

(Students must attend all the Music History lectures, for which there will be no charge.)

ORGAN

A. Snow

(Member of the Boston Symphony Orchestra)

Grade I

Pedal study. Legato touch. Registration. Hymn and trio playing.

Grade II

Interpretation of various styles from the lesser works of Bach to the modern composers, with special attention to rhythm, phrasing and registration. Staccato touch.

Grade III

Continued study of Bach. Formation of repertory from such masters of organ composition as César Franck, Widor, etc. Choir accompaniment.

Master Course

Recital playing, and study of modern composers, particularly the French school. Bossi: Concerto, Opus 100.

In order to receive a diploma, students are required to pass an examination in the second grade of theory, solfeggio, and harmony; also, they are required to attend all Music History lectures, for which there will be no charge.

WIND INSTRUMENT DEPARTMENT

FLUTE

D. M. Wilkinson

Grade I

Tone production; sustained sounds; single tonguing.
Scales; arpeggios.
Altes Method, First Part.

Grade II

Passages in thirds, sixths, octaves and chromatic scales.
Double tonguing, Altes Method, Second Part.
Exercises: Berbiguiez, Anderson.

Grade III

Triple tonguing, Altes Method, Third Part.
Exercises: Anderson, Tulou, etc.
Old Sonatas: Handel, Bach, Marcello.

Grade IV

Virtuosity exercises: Anderson, Boeleur, Soussman.
Mozart Concertos. (Air Varies.)
Pieces: Demersseman-Lindpaintner.
Solos: Tulou.

Master Course

Study of modern compositions.
Sonatas, suites, concertos.
Study of orchestral pieces.

In order to receive a diploma, students are required to pass an examination in the second grade of theory, solfeggio, harmony, and pianoforte; also, they are required, upon reaching Grade IV, to attend all sessions of the Orchestral Training class and the Music History lectures, for which there will be no charge.

OBOE AND ENGLISH HORN

L. Speyer

(*Member of the Boston Symphony Orchestra*)

Grade I

Explanation of the Oboe and Reeds.
Scales.
Barret Method, First Part.

Grade II

Barret Method, Second Part.
Sellner Method, First Part, and Duets, First Book.
Exercises and Scales.

Grade III

Brod Method.
Sellner Method, Second Part, and Duets, Second Book.
Solos: Colin, Verroust.

Grade IV

Explanation of the English Horn.
Hugo Method, Ferling Method } Oboe.
Solos.

Master Course

Gillet Method.
Classic and Chamber Music.
Quartet: Mozart.
Trio: Beethoven.
Concerto and Sonata: Handel.
Sonata: Bach.
Solos from modern compositions and orchestral works.

In order to receive a diploma, students are required to pass an examination in the second grade of theory, solfeggio, harmony, and pianoforte; also, they are required, upon reaching Grade IV, to attend all sessions of the Orchestral Training class and all Music History lectures, for which there will be no charge.

CLARINET

A. Sand

(*Member of the Boston Symphony Orchestra*)

Grade I

Klosé Method, Book I.
Tone Study.
Elementary Scales; breathing.

Grade II

Klosé Method, Book II, full scales.
Etudes: Mueller; Kroepsch, Books I and II;
Bärmann, Book I.

Grade III

Advanced Daily Studies, by Bärmann.
Duos: Klosé.
Etudes: Kroepsch, Mueller.
Duos: For two clarinets.
Small pieces: Gliere, David.
Concert pieces: Rode, Jean Jean.

Grade IV

Concertos: Spohr.
Concertini: Weber.
Etudes: Stark, Klosé.
Duos: For two clarinets.
Quintets: Mozart, Kroepsch, Books III and IV.
Concert pieces: Debussy, Pennequinn.

Master Course

Concertos: Mozart, Weber and Spohr.
Sonatas and Quintets: Brahms.
Rhapsody: Debussy.
Concert passages from Symphonies.

In order to receive a diploma, students are required to pass an examination in the second grade of theory, solfeggio, harmony, and pianoforte; also, they are required, upon reaching Grade IV, to attend all sessions of the Orchestral Training class and all Music History lectures, for which there will be no charge.

BASSOON

A. F. Laus

(Member of the Boston Symphony Orchestra)

Grade I

Sustained sounds and practice of scales.
Laus Method, First and Second Parts.
All scales and 80 arpeggios.
Reed making.
Pares' Technical Exercises.

Pieces:

Klughardt:	Romance.
Gounod:	Ave Maria.

Grade II

Laus Method, Third Part; 50 exercises.
Jancourt Method.
Bourdeau Method.
Blume, Book I.

Pieces:

Weber:	Romanza Appassionata.
Bourdeau:	First Solo.

Grade III

Laus Method, Fourth Part.
Bourdeau Method.
Bourdeau Scales and arpeggios.
Blume, 36 Studies, Book II.

Pieces:

Wiechendorff:	Chromatic Variations.
Busser:	Concerto.
David:	Concerto.
Bourdeau:	Second Solo.
Mozart:	Larghetto.
Vabaron:	Melodies.

Master Course

Gavinies: 21 Famous Etudes.
Espaignet: Etudes.
Gambaro: Etudes.
Milde: Etudes.

Pieces:

Bourgault-Ducoudray:	Solo.
Mozart:	Concerto.
Rene:	Solo de Concert.
Hassler:	Concerto C minor.
Cols:	Concertstuck.

In order to receive a diploma, students are required to pass an examination in the second grade of theory, solfeggio, harmony, and pianoforte; also, they are required, upon reaching Grade III, to attend all sessions of the Orchestral Training class and the Music History lectures, for which there will be no charge.

SAXOPHONE

A. F. Laus

Grade I

Practice and study of scales.
Pares' Saxophone Method.
Mayeur's Saxophone Method, Part I.
Major and minor scales, de Ville.

Pieces:

Beethoven; Foster; Godard; Bright; Balfe; Prochazka; Sullivan.

Grade II

Ben Vereecken: complete chromatic scale.
de Ville: 20 operatic melodies for study of phrasing.
Mayeur's Saxophone Method, Part II.

Pieces:

Bachmann; Balfe; Nicolao; Lefebre; Hauser; Raff.

GRADE III

Kappey de Ville: 27 Exercises and 15 Cadenzas.
Kappey: 11 Progressive Saxophone Studies.
Lazarus: 8 Fantasias.

Pieces:

Abt; Chopin; de Ville; Donizetti; Hartmann; Verdi; Schroen.

HORN

M. HESS

(*Member of the Boston Symphony Orchestra*)

GRADE I

Grand Theoretical and Practical School for Horn.
Volume 1, Schantl.
Volume 1 Method, Franz.
60 Etudes, Kopprasch (First Part).

GRADE II

120 Melodic pieces for interpretation, preparatory to solo playing.
Volume 3, Schantl.
60 Etudes, Kopprasch (Second Part).

GRADE III

25 Etudes, Pree.
30 Instructive and Melodic Exercises, Ranieri.
Etudes, Belloli.

Master Course

10 Concert Etudes, Franz.
Trio, Brahms
Etudes, Gallay, Gugel.
Sonata, Beethoven.
Concertos: Mozart, Weber, R. Straus, Saint-Saëns.

Solos from orchestral works will be studied during Grade III and the Master Course. Transposition will be taught in every grade.

In order to receive a diploma, students are required to pass an examination in the second grade of theory, solfeggio, harmony, and pianoforte; also, they are required, upon reaching Grade III, to attend all sessions of the Orchestral Training class, and the Music History lectures, for which there will be no charge.

CORNET AND TRUMPET

Edwin G. Clarke

Grade I

Tone Production.
Use and control of tongue.
Cultivating muscles of lips.
Method of breathing.
Structural Studies and Scales.
Studies: Clarke's Elementary Studies.
First Section of Arban's Method.

Grade II

All forms of single tonguing.
Chromatic scales and studies.
Extending compass.
Slurring and simple phrasing.
Arpeggios.
Studies: Clarke's Original Studies.
Arban's Intermediate Studies.
World's Method, Vol. I.

Grade III

Double and triple tonguing.
Tonguing as applied to Trumpet.
Advanced Phrasing.

Studies: Clarke's Technical Studies.
Arban's Intermediate Studies.
World's Method, Vol. II.
Selected Solos.

Master Course

Completing Compass.
Style and Expression.
Endurance.
Solo Playing.

Studies: Clarke's Characteristic Studies.
Arban's Artistic Studies and Solos.
St. Jacome's Advanced Studies.
World's Method, Vol. III.

In order to receive a diploma, students are required to pass an examination in the second grade of theory, solfeggio, harmony, and pianoforte; also, they are required, upon reaching Grade III, to attend all sessions of the Orchestral Training class and all Music History lectures, for which there will be no charge.

TROMBONE

E. Adam
(*Member of the Boston Symphony Orchestra*)

Grade I

Sustained sounds and practice of scales.
Studies: Dieppo, Vobaron, Belke, Adam, Flandrin.

Grade II

Solos and Songs: Gounod, Schubert, Massenet, Demersmann, Beethoven, Clodomir, Bleger.
Duets: Fugues of Bach (transcription by Joannes Rochut), Bleger, Vobaron, Labyo, Clodomir, Dieppo.

Grade III

Solos: Rousseau, Salzedo, Vidal, de la Mux, Demersmann, Guilmant, Chrétien, Spinelli, Missa.
Sonatas: Beethoven, Mozart, Haydn (transcriptions by Paul Delisse).

Master Course

Arias, Duets, and Quartets.
Grand Aria Symphonique: Beethoven.
Trios: Mozart, Haydn.
Quartets: Adam, Meyerbeer.

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STRINGED INSTRUMENT DEPARTMENT

VIOLIN

Irma Seydel, *F. L. Mahn, *J. Theodorowicz, *F. Thillois.
(**Member of the Boston Symphony Orchestra*)

Grade I

First and Second Parts:
Ferdinand David.
Charles De Beriot.
F. Mazas.

Grade II

First, second and third books of Kayser.
40 Etudes and Caprices — Kreutzer.

Grade III

Concertos: Nos. 22, 23, 28, 29 — Viotti; Nos. 4, 6, 7, 8—Rode; Nos. 13, 14, 18, 19 — Kreutzer.

Grade IV

Rode, 24 Etudes.
Gavinies, 24 Matinées.
Paganini, 24 Capricci.

Grade V

Gradus ad Parnassum: Dont.
Sonatas: Tartini; I, II, III, IV; Vivaldi; Locatelli.
Concert Sonata: Veracini.
Romance: Beethoven.

Master Course

Sarabande: Tambourin. Leclair.
Six Sonatas: Bach.
Concerto: Beethoven.

In order to receive a diploma, students are required to pass an examination in the second grade of theory, solfeggio, harmony, and pianoforte; also, they are required, upon reaching Grade IV, to attend all sessions of the Orchestral Training class and the Music History lectures, for which there will be no charge.

VIOLA

A. Fiedler, Frederick L. Mahn
(*Members of the Boston Symphony Orchestra*)

Grade I

Position — Tone Production.
Major and minor scales.
Bruni Tenor Method.

Grade II

Studies in the first and second position, with works of Campagnoli, Mazas, Corelli, Kreutzer.

Grade III

Studies in all the positions.
Scales and arpeggios through all the major and minor keys.

Grade IV

Campagnoli: 41 Caprices.
E. Krenz: Liebesbilder, 3 stücke, Op. 5.
Solos from orchestral works.

Master Course

Kreutzer: 40 Studies.
Krenz: 10 Petits Morceaux, Op. 122.
Vieuxtemps: Elégié, Op. 30.

In order to receive a diploma, students are required to pass an examination in the second grade of theory, solfeggio, harmony, and pianoforte; also, they are required, upon reaching Grade IV, to attend all sessions of the Orchestral Training class and the Music History lectures, for which there will be no charge.

VIOLONCELLO

Hazel L'Africain *Enrico Fabrizio
(**Member of the Boston Symphony Orchestra*)

Grade I

Violoncello School, by Werner.
First Part of Lee's Studies for Beginners.
Small pieces: Handel, Goltermann, Gabriel, Marie, Mozart, Nardini, etc.
First Part of Klengel's Scale Studies.

Grade II

Second and Third Parts of Studies: Lee.
Etudes: Voltzaner, Merk.
Concertinos: Romberg, Schroeder, Klengel, Ungarian.
Fantasia, by Grutzmacher.
Klengel's technical studies in scales and chords through three octaves.
Small pieces from different composers.

Grade III

Technologie, by Grutzmacher.
Progressive Etudes: S. Lee.
Etudes: Duport.
Fantasia Op. 13: Sorvais.
Fantasia over Russian and Irish Folksong: Franchomme.
Fantasia over Scotch Airs: Kummer.
Allegro Appassionato: Saint-Saëns.
Fourth Concerto: Goltermann.
Studies of classic masterpieces (transcriptions) and Chamber Music.
Technical Studies, by Klengel: scales, thirds, octaves, bowings, etc.

Grade IV

Etudes: Servais, Piatti and Demunch.
Concert variations by Boëllmann, Hungarian Fantasias by Popper and Dumpler.
Care Memorie, by Servais.
Concertos by Saint-Saëns and Salo.
Smaller pieces: Pappillon, Elfantang, Vito Tarantella, etc., by Popper. Perpetuum mobile: Fitzenhagen.
Springbrunner: Davidoff.
Two volumes of Leo Schultz's Classics.

Master Course

Sonatas: Bach, Locatelli, Valentini, Corelli, Bosperins, etc.
Rococco Variations: Tschaikowsky.
Concertos: Dvořák, Volkmann, Schumann. (A minor), Goltermann.
Servais; Fantasia Le Desir and Souvenir de Spa.
Chamber Music works: Sonatas by Grieg, Strauss, Beethoven, Saint-Saëns, etc.

In order to receive a diploma, students are required to pass an examination in the second grade of theory, solfeggio, harmony, and pianoforte; also, they are required, upon reaching Grade IV, to attend all sessions of the Orchestral Training class and all Music History lectures, for which there will be no charge.

CONTRABASS

T. Seydel
(*Member of the Boston Symphony Orchestra*)

Grade I

Correct standing position and manner of holding the instrument and bow.
Tone production and different bowings on the open strings.
Progressive studies for beginners.
Finger exercises. Diatonic (Major and Minor) and Chromatic scales within the first position.
Broken triads in the first position.
Rhythmic exercises.

Grade II

Studies: Simandl.
Pieces: Not exceeding the first position.
Simandl Finger and Bowing exercises.

Scales and broken triads within the fifth position, with various bowings.

Exercises and Studies: Simandl, Schwabe, Warnecke.

Pieces: Within the first five positions.

Grade III

Simandl Finger and Bowing exercises (advanced).
Scales and broken triads within three octaves.
Double-stops.

Studies: Simandl, Schwabe, Wolf, Gregora.

Pieces: Chopin, Moissl, Manoly, Schwabe, Baumann, Moser, Demeir, Geissel, Weissenborn, Buschmann.

Grade IV

Scales and broken triads in all positions.
Double-stops. Scales; various technic exercises and different bowings.

Studies: Simandl, Hrabe, Schwabe, Warnecke, Libon.

Pieces: Laska, Bach, Schumann, Bottesini, Goldermann, Mendelssohn, Handel, Aubrecht, Trautach.

Concertos: Handel, Storch, Koenig, Albert.

Master Course

All Scales (Diatonic and Chromatic) and broken triads in all positions.
Double-stops of all kinds.
Harmonics.

Studies: Simandl, Kreutzer, Hause.

Pieces: Bottesini, Laska, Beethoven, Mozart, Weber, Schubert, Hegner, Hause.

Concertos: Bottesini, Simandl, Stein, Czerny, Hrabe.

In order to receive a diploma, students are required to pass an examination in the second grade of theory, solfeggio, harmony, and pianoforte; also, they are required, upon reaching Grade IV, to attend all sessions of the Orchestral Training class and the Music History lectures, for which there will be no charge.

ORCHESTRAL TRAINING

(Twice a week, two hours each)

First Year

Haydn and Mozart Symphonies
Miscellaneous from Classic Composers

Second Year

Beethoven and Brahms Symphonies
Miscellaneous from Old and Modern Composers

Admission to all classes does not require enrolment for private lessons.

BAND TRAINING

(Two Hours, once a week)

Edwin G. Clarke, *Conductor*

Standard Overtures
Operatic Selections
Characteristic: Intermezzi, Waltzes, Marches, and Miscellaneous Compositions.

Admission to all classes does not require enrollment for private lessons.

CHORAL TRAINING

R. A. Fornari, L. Speyer

(Twice a week, two hours each)

In this department, there are classes for Grand Opera and Oratorio.

LECTURES

John N. Burk

(Press representative of the Boston Symphony Orchestra)

(Once a week)

THE HISTORY OF MUSIC AND MUSICIANS

A general survey of the development of the art of music in its varying forms and phases from its earliest beginnings to the present time. Stress will be laid upon the lives and characteristics of the more important composers. The æsthetic points of view and the historical backgrounds of the succeeding epochs will be touched upon. Representative works will be played to illustrate the lectures.

MUSICAL KINDERGARTEN DEPARTMENT

Miss Mary Gillise, *Supervisor*

The awakening and development of musical ability in children, by explaining and illustrating things musical in a manner that appeals to their imagination as well as to their reason.

Foundational Study of: Notation.
Finger Exercises.
Time.

Taught by instructive and interesting methods.

No home study required.

Further information upon application.

DRAMATIC EXPRESSION

Edouard H. D. Darmand

In this department a student is fitted for all branches of stage work: professional, dramatic and operatic.

BALLET TRAINING

Mme. Maria Paporello

In this department there are classes for Grand Opera exclusively.

DEPARTMENT OF LANGUAGES

The course in languages covers English, French, German and Italian diction.

The special advantage offered is that the subjects are under native instructors, and in this way the purity of each language is acquired through conversation.

GENERAL INFORMATION

FREE INSTRUCTION

To Students who are financially unable to avail themselves of the privilege of study, The Boston Conservatory of Music offers free instruction, commensurate with the growth of the special fund that has been established for this purpose.

At the conclusion of the first year's work, the student will be examined in the subjects making up the course of study pursued, and if evidence of ability and desire to study are not satisfactory, the privilege will be withdrawn.

SCHOLARSHIPS
1920–1921

The first scholarship of the Boston Conservatory of Music, Inc., has been awarded to Miss Alba Venanzi of Boston, for the study of Pianoforte and all required complementary courses (Theory, Solfeggio, and Harmony).

The Isabelle M. Donaldson Scholarship. For the study of Flute and all required complementary courses (Theory, Solfeggio, Harmony, and Pianoforte).

The Boston Conservatory of Music, Inc. Scholarships.

Three Scholarships in Voice Culture and all required complementary courses (Theory, Solfeggio, and Pianoforte).

One Scholarship in each of the following instruments: Oboe, Clarinet, Bassoon, Horn, and Contrabass, and all required complementary courses (Theory, Solfeggio, Harmony, and Pianoforte).

These scholarships are awarded when satisfactory written

testimonials are made by persons, not relatives, that such aid is necessary; and such statements must be presented at the beginning of each year, if the scholarship is to be renewed.

Requests for scholarships must be made before September 1, and examinations will take place from September 7 to September 11.

FREE PRACTICE

Opportunities for free practice are open to all *regular* students, so far as accommodations will permit.

DIPLOMAS

Diplomas are granted to *regular* students who have completed the subjects outlined in the curriculum.

EXAMINATIONS

Regular students will be examined in all subjects for promotion to the next grade.

Special students are not required to submit to examinations.

EVENING INSTRUCTION

Evening instruction will be provided for those who are unable to make day appointments.

SUMMER INSTRUCTION

The Boston Conservatory of Music will continue through the summer. Instructors for every branch of study will be available.

Arrangements may be made by applying to the Registrar.

CONCERTS AND RECITALS

Public Concerts, in which students and instructors will perform, will be held from time to time.

The proceeds from these Concerts will be used exclusively for the fund which has been established to provide free instruction for persons of ability who are financially unable to avail themselves of the privilege of training.

Students' Recitals will also be held, thus providing the valuable experience of performing before an audience. These Recitals are open to parents and friends.

SYMPHONY HALL POPS AGIDE JACCHIA, *Conductor*

BOSTON CONSERVATORY OF MUSIC NIGHT

PROGRAMME FOR TUESDAY, JUNE 29, 1920

1. HUNGARIAN MARCH (Rákóczy) . . . . . Berlioz
2. OVERTURE to "Mignon" . . . . . Thomas
3. ORGAN SOLO, "Evening Song" . . . . . Bairstow
   (Mr. Albert W. Snow)
4. MARCHE SLAVE . . . . . Tschaikowsky

---

5. FANTASIA, "La Bohême" . . . . . Puccini
6. FINALE OF CONCERTO in F-sharp minor, for Pianoforte and Orchestra . . . . . Ebell
   (Mr. Hans Ebell)
7. MINUET (for Strings) . . . . . Bolzoni
8. RHAPSODY, "España" . . . . . Chabrier

---

9. TEMPEST SCENE from "Othello" . . . . , Verdi
10. TRIO, "Idylle Bretonne" . . . . . Pillevestre
    (Oboe, Mr. Louis Speyer; Bassoon, Mr. Abdon Laus; Piano, Mr. E. Hoffmann)
11. WALTZ, "Estudiantina" . . . , ... Waldteufel
12. INTRODUCTION to Act III, "Lohengrin" . . Wagner

STEINWAY PIANO USED

MUSICAL KINDERGARTEN

History has proved that through neglect in early childhood many a musical genius has been lost to the world.

The Musical Kindergarten has been instituted for the purpose of giving a practical, rather than technical, knowledge of music. This knowledge is imparted chiefly through games.

The children are very carefully watched, and any child who shows marked ability will be selected with a view to training him for professional life.

RESIDENCE

Women students desiring to obtain board and room may make the necessary arrangements by applying to the Registrar.

If it is so desired, communication may be made directly with the following:

The Young Woman's Christian Association
68 Warrenton St., Boston, Mass.

Board and room from $6.50 to $8.50 per week.

The Students' Union
81–83 St. Stephen St., Boston, Mass.

The Women's Educational and Industrial Union
264 Boylston St., Boston, Mass.

Men students may obtain information about accommodations by applying to the Registrar.

STUDENTS' LIBRARY

Through the generosity of a large number of publishers and interested individuals, a Students' Library has been established, and contains at present a considerable number of valuable works for orchestra, chorus, voice, instruments, and a variety of reference books.

The Students' Library is free to all students, and its use is an important factor in musical education.

TUITION RATES

PRIVATE LESSONS:

Theoretical, Vocal, Instrumental, according to Instructors and grades (half hour lesson)

	10 weeks	20 weeks	30 weeks	40 weeks
once a week	$20	$35	$50	$65
twice a week	$35	$65	$95	$120
once a week	$25	$45	$65	$85
twice a week	$45	$85	$125	$160
once a week	$30	$55	$80	$105
twice a week	$55	$105	$155	$200
once a week	$35	$65	$95	$125
twice a week	$65	$125	$185	$240
once a week	$40	$75	$110	$145
twice a week	$75	$145	$215	$280
once a week	$45	$85	$125	$165
twice a week	$85	$165	$245	$320
once a week	$50	$95	$140	$185
twice a week	$95	$185	$275	$360

CLASSES:

Harmony, Theory, Solfeggio	10 weeks	20 weeks	30 weeks	40 weeks
Elementary (twice a week, one hour each)	$10	$18	$25	$30
Advanced (twice a week, one hour each)	$12	$22	$30	$36
*History and Esthetics of Music (once a week)	$8	$14	$18	$20
Singing Solfeggio and Dictation (once a week, one hour)	$8	$14	$18	$20
Choral Training (twice a week, two hours each)	$10	$18	$25	$30
Dramatic Expression (once a week, two hours)	$20	$35	$45	$50
Ballet Training for Grand Opera (once a week, one and one-half hours)	$15	$27	$36	$42
*Orchestral Training (twice a week, two hours each)	$15	$27	$36	$42
Band Training (once a week, two hours)	$6	$11	$15	$18
French, German or Italian, for the orthoepy and interpretation of the Librettos of the Operas exclusively (once a week, one hour)	$8	$14	$18	$20
Musical Kindergarten (every Saturday)	—	—	—	$25

(*No charge made to Regular Students.)

ALL TUITION IS PAYABLE IN ADVANCE

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